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G. *Ocean*.—(1) Appearance in quiet, in storm. (2) Arctic sea, floe ice, pack ice, icebergs. (3) Oceanic islands, volcanic and coral islands. Sea bottom with corals. (4) Types of vessels.

II. PANORAMIC VIEWS.

(1) River basins, plateaux, cordilleras, interior basins, cross-sections. (2) Bird's-eye views of the Mississippi basin, the Great Basin, Abyssinian plateau, Nile basin, plateau of Thibet. (3) Of North America from north to south, east to west.

III. MAPS.

(1) Function of chalk-modeled map compared with other maps. (2) Difference between map and picture. (3) Relief maps in sand. (4) Steps in making a chalk-modeled map ; question of light and shade ; unity of surface ; gradation of color as to elevation ; contrast of color ; elimination of details ; fallacy of making a flat surface with highlands superimposed. (5) Map representation of main features of a continent, as river basins, plateaux, mountain chains, hills. (6) Maps of the continents on the board and on paper. (7) Special maps : Egypt, Greece, Italy, India, China. Map of the Chicago area.

IV. PARTICULAR STUDY OF THE CONTINENTS—NORTH AMERICA AND EURASIA AS TYPES.

(1) Map of the continent, sectional maps. (2) Panoramic views. (3) Forms of landscape characteristic of the physiographic areas. (4) Important scenic features of the continent.

The different surface forms will be considered from the point of view of form, and as factors in determining appearance of landscape. The full discussion of these features with regard to their formation and geographic significance will be given in the course in geography.

The detailed outline above is suggestive of the work to be done in chalk-modeling, and offers material for the selection of the teachers ; it may not be taken up in its entirety, or followed in the order indicated, but will be closely related to the lessons in geography.

TEXTILES.

CLARA ISABEL MITCHELL.

THE course in textile arts combines handwork, laboratory study, and discussion of a correlated course of study.

Students registering for this course are advised to take the correlated courses in nature study, history, geography, and applied pedagogy, offered by the faculty of the School of Education.

In discussion, the textile arts will be taken together as a fundamental race-activity, and will be considered pedagogically as (1) manual training; (2) industrial art; (3) applied science; (4) a means to the better interpretation of history and present social conditions.

1. *Manual training*.—Discussion of a course of study in spinning, weaving, sewing, and pattern-drafting for the elementary school, as outlined in the *ELEMENTARY SCHOOL TEACHER AND COURSE OF STUDY*, Vol. II, Nos. 7, 8, 9, 10. Instruction in the making of models for use in the different grades. Weaving of holders, small wool rugs, rag rugs, bags, and lineh crash, on frames and looms. Making patterns and sewing of dust cloths, towels, aprons, caps, clothing for a large doll, and costumes for school plays or history studies.

2. *Industrial art*.—Weaving of rattan, raffia, splint, palmetto, and grass baskets. Design and stitching of pen-wipers, bags, belts, and scarfs in cross-stitch, outline, and satin-stitch.

3. *Applied science*.—(1) Dyeing of cotton and wool yarns, and of basket fibers. Use of the natural dyes—indigo, logwood, madder, fustic, turmeric, Brazil-wood, cudbear, and cochineal. Tests for dyes. (2) Study of fabrics; classification with regard to use; fitness to use; analysis; chemical tests for recognition of the different fibers. (3) Study of fibers; quality dependent upon culture; soil, climate, care, and social conditions essential factors. (4) Processes, plans, and models of spindles, weaving frames, and looms; excursion to mill for observation of steam-power Jacquard loom; preparation of process cases for school museum. Maps and pictures showing areas of the production of each of the textile fibers; markets; centers of manufacture; routes of transportation.

4. *History*.—Excursions, models, pictures, stories, and reading lessons which illustrate and help to explain the inventions of textile machinery; primitive processes; improvement of machines through need; change from home industry to factory system; the noted textile art-crafts of the past and the present; biographical sketches from the lives of inventors.

REFERENCES: Fischbach, *Textile Fabrics*; Rev. Daniel Rock, *Textile Fabrics; Tapestry; The Industrial Arts*, published by Chapman Hall; *Oriental Carpets*, published by the Royal Museum, Austria; *Oriental Rugs*; Roberts Beaumont, *Woolen and Worsted Cloth Manufacture*; T. F. Bell, *Jacquard Weaving and Designing*; Richard Marsden, *Cotton Weaving*; *The Cotton Plant*, report United States Agricultural Department; *Useful Fibers*, *ibid.*; Peter Sharpe, *Flax*; Jonathan Ruegg, *Silk*; Bowman, *Structure of Wool Fibre*; J. Merritt Matthews, *Smithsonian Report No. 6*,

"Textile Chemistry;" Hummel, *Dyeing of Textile Fabrics*; Chevreul, *Theory of Coloring*; Tylor, *Primitive Man*, and *Early History of Man*; Joly, *Man before Metals*; Mason, *Woman's Share in Primitive Culture*; Kellar, *Lake Dwellings of Switzerland*; United States Ethnological Reports; "A Suit of Clothes," *Harper's*, Vol. LXXX, p. 685; Nadillac, *Stories of Industry*; Yeats, *Commerce and Industry*; "Wool," *Johnson's Encyclopædia*; *Murche Science Reader*; Archer, *Wool, Flax and Linen*; Chase and Clow, *Stories of Industries*, Vol. II; Earle, *Home Life in Colonial Days*.

WOODWORK.

COURSES VI AND VII.

ANNETTE BUTLER AND ELIZABETH EUPHROSYNÉ LANGLEY.

THE manual-training department offers a course in woodwork for the grammar grades, and a course for the primary grades. The object of these courses is to present to the teacher conditions for obtaining the greatest amount of skill possible in the given time, and to consider the aims of educational manual training and the methods of carrying on the work. For the acquisition of skill, a series of models has been planned, with the purpose of presenting a number of exercises involving the use of all the common woodworking tools. The attempt has been made, also, to arrange a progression of difficulties which shall keep pace with the increasing power of the worker.

This particular set of models is not intended to serve in any way as a basis for a woodworking course for children, but for help to teachers in planning work for their own pupils, definite suggestions in the form of drawings and descriptions will be furnished.

Each member of the class will be asked to make a design for each of several objects which will be suggested by the teacher or by the class itself. These designs will be looked over with the class, and criticised from the structural and the artistic point of view.

The greatest emphasis will be placed upon the relations which the hand-work should sustain to the other school activities, especially in the primary grades.

Taking this point of view, we see that one employment of hand-work may be in constructing apparatus for carrying on